NATIONAL

ENDOWMENT

FOR THE

HUMANITIES

Public Programs

Division of Public Programs

APPLICATION DEADLINES FOR PUBLIC PROGRAMS

Deadline	Notification	Projects Beginning
September 13, 1999 **(Consultation Grants only--see insert)**	Late November	December 1
November 1, 1999 **(Planning Grants only)**	Late March	May 1
February 1, 2000 **(All categories)**	Late July	September 1
May 1, 2000 **(Consultation Grants only--see insert)**	Late July	September 1

Twelve copies of the application and three extra copies of the cover sheet must be **received** by NEH on or before the deadline.

Preliminary proposals: All applicants, particularly first-time applicants, are encouraged to submit preliminary drafts of proposals **no later than six weeks ahead of the deadline,** for consultation with program staff.

Send all applications to:

National Endowment for the Humanities
Division of Public Programs
1100 Pennsylvania Avenue, N.W., Room 426
Washington, DC 20506

Telephone: 202/606-8267
E-mail address: publicpgms@neh.gov

NEH information and forms are also available on the
World Wide Web at http://www.neh.gov.

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Customer Service Standards

In assisting you as a prospective applicant, you can expect us to:
o   respond courteously and quickly to your requests for information about our grant programs;

o   be able to describe the programs that best suit your needs;

o   provide application instructions and forms that are clear and easy to use;

o   offer prompt and thoughtful advice and guidance in preparing your application;

o   explain accurately the procedures that would be used to evaluate your application and tell you when you could expect a decision.

In assisting you as an applicant, you can expect us to:
o   ensure that the evaluation of your application is fair, expeditious, and informed by the expert judgments of your peers;

o   notify you promptly of the decision on your application;

o   provide substantive reasons for the decision reached on your application;

o   give you helpful advice, if you are unsuccessful, on revising or resubmitting your application.

In assisting you as a grantee, you can expect us to:
o   provide you with an award document that is clear and easy to understand and that sets forth sensible reporting requirements;

o   provide the names of our staff members who will serve as contacts for your reports and for any assistance you may need;

o   answer promptly and satisfactorily all requests for information on NEH policies and procedures;

o   read and acknowledge promptly your reports on grant activities;

o   maintain a professional, helpful relationship with you as you carry your project to completion.

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

In order "to promote progress and scholarship in the humanities and the arts in the United States," Congress enacted the National Foundation on the Arts and the Humanities Act of l965. This act established the National Endowment for the Humanities as an independent grant-making agency of the federal government to support research, education, and public programs in the humanities.

The Humanities

The act that established the National Endowment for the Humanities says "The term 'humanities' includes, but is not limited to, the study of the following: language, both modern and classical; linguistics; litera- ture; history; jurisprudence; philosophy; archaeology; comparative reli- gion; ethics; the history, criticism, and theory of the arts; those aspects of social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to reflecting our diverse heritage, tradi- tions, and history and to the relevance of the humanities to the current con- ditions of national life."

Organization of the Endowment

Grants are made through four divisions (Education Programs, Preservation and Access, Public Programs, and Research Programs) and two offices (Challenge Grants and the Federal/State Partnership).

Presidential Directives

The National Endowment for the Humanities participates in three government-wide Presidential Directives. Executive Order 12677 man- dates federal efforts to help strengthen and ensure the long term viability of the nation's Historically Black Colleges and Universities, Executive Order 12729 mandates federal efforts on behalf of educational excellence for Hispanic Americans, and Executive Order 13021 mandates increased accessibility of federal resources for Tribal Colleges. The NEH encour- ages applications that respond to these Presidential Directives.

WELCOME TO THE NATIONAL ENDOWMENT FOR THE HUMANITIES

"Democracy demands wisdom and vision in its citizens" --National Foundation on the Arts and the Humanities Act of 1965

THE DIVISION OF PUBLIC PROGRAMS

Mission, Goals, and Priorities

The **mission** of the Division of Public Programs is to foster public appreciation
and understanding of the humanities through high quality public programs of
broad significance, reach, and impact. The Division plays a major role in fulfill-
ing the NEH mission of encouraging thoughtful public engagement in and en-
joyment of the humanities. Our **goal** is to support projects that are grounded in
solid scholarship, present important ideas in exciting and accessible ways, and
promise

- o   excellence in content and format;
- o   broad public appeal;
- o   wide access to diverse audiences; and
- o   opportunities for lifelong learning.

The Division of Public Programs has established the following **priorities** for its
funded projects. We do not expect every project receiving support to address
all four.

National or regional significance or impact. We support broad regional (in-
volving more than one state) and national projects on significant topics, explor-
ing broad, overarching themes, which reach large audiences. For example, we
encourage applicants to propose exhibitions that travel rather than those that
remain at only one site; to propose smaller, scaled-down versions of the exhibi-
tion for wider reach; or to increase the impact of a project by using broadcast or
digital media. A project at one site that illuminates a significant but relatively
unknown aspect of history, literature, or any other disciplines of the humanities,
that could serve as a national model, or that is highly innovative in its mode of
presentation may also satisfy this criterion.

New, expanded, or diversified audiences. We seek projects designed to engage
broad segments of the general public as well as those intended for groups of
Americans who do not often participate in public humanities projects, such as
senior citizens, people in rural communities, and inner-city residents. We also
welcome projects that are intended for young people (in out-of-school settings),
as well as those that involve families, intergenerational participants, and
multiethnic groups.

Collaboration. The Division encourages cultural institutions and organizations
to engage in partnerships with other institutions to increase public impact and

enhance the quality of the project. For example, historical societies might work with a public library system to create a project that would be broader in interest, scope, and audience than a single group could offer. Likewise, a film or radio producer might collaborate with a national organization to increase the impact of a project for broadcast through programs at libraries or other public sites. These collaborations can be among institutions in different parts of the country or among local or regional organizations.

Use of multiple formats or interactive multimedia technology. We welcome projects that combine formats, such as reading and discussion programs, video components, and exhibitions. In addition, we support planning and production of interactive multimedia projects involving such technological tools as websites, including moderated forums for public discussion, CD-ROM, DVD, and interactive video.

Types of Projects Supported

Applications to the Division of Public Programs are reviewed in four areas: libraries and archives; media (television and radio); museums and historical organizations; and special projects (community-based and interactive multimedia projects).

Applicants should note that the Endowment will not accept a second proposal for a project that is already under review. For example, if an application for a planning grant is submitted in November, applicants cannot submit a proposal for the same project at the February deadline.

The Division awards **Planning or Scripting** and **Implementation or Production** grants for many kinds of public humanities programs, such as

- o interpretive exhibitions and related publications and public educational programs in libraries, museums, and historical societies (among other sites);
- o interpretation of historic sites;
- o programs for broadcast on television (documentary films and historical dramatizations), including single programs or longer series;
- o programs for broadcast on radio, including independent series or segments within an existing, ongoing program;
- o reading and discussion programs at public sites;
- o lecture series and public symposia;
- o interactive multimedia projects; and
- o multiformat projects.

We welcome projects that combine formats, such as reading and discussion programs, video components, and exhibitions.

Types of Projects NOT Supported

- Professional development grants
- Self-study grants for museums and historical organizations
- Public conferences that are not accompanied by other programming, such as reading and discussion series
- Dramatic literary adaptations or original works of drama for media productions
- Projects from profit-making institutions
- Projects from individuals without an institutional affiliation
- Projects to create musical compositions, dance, painting, sculpture, poetry, short stories, novels, and projects providing for performance or training in the arts. Inquiries about federal support for the arts should be addressed to the National Endowment for the Arts, Washington, D.C. 20506.
- Projects directed at persuading participants to a particular political, philosophical, religious, or ideological point of view or projects that advocate a particular program of social action
- Projects that consist primarily of research activities
- Projects for general operating support
- Projects for renovation, restoration, rehabilitation, or construction (see guidelines for NEH Challenge Grants)
- Support for graduate education or projects that require participants to register for academic credit

Ineligible Costs

- Individual travel to professional meetings
- Costs associated with social events, including those associated with fund-raising
- Acquisition of artifacts, works of art, or documents
- Purchase of office equipment for the purpose of general operations
- Costs for installation of projects in foreign venues or for publication of catalogs, for example, in foreign languages specifically for use in other countries
- Foreign travel or shipment of project material on non-U.S. flag carriers

Size of Awards

Planning: Up to $40,000 is available for planning exhibitions and other community-based projects; up to $30,000 for planning radio and television/film projects; and up to $50,000 for planning interactive multimedia projects.

Scripting: Scripting grants are available only for radio and television/film projects. The amount of a scripting grant for radio or television/film projects will vary according to the complexity and scope of the particular project, but a scripting grant for a television/film documentary of one hour should not exceed $60,000.

Implementation or Production: These grants vary according to scope, impact, and audience. The amounts of grants range from approximately $100,000 to $300,000 for an exhibition or a national reading and discussion program, to $800,000 for a television/film documentary series.

Applicant Eligibility

Any U.S. nonprofit organization or institution that has obtained tax-exempt status from the Internal Revenue Service is eligible to receive funding from the Division of Public Programs. Although applicants need not have tax-exempt status at the time they submit a proposal, they will not receive funding from NEH until they receive a letter from the IRS confirming their tax-exempt status. Grants will not be awarded to individuals.

Note for Challenge Grant Recipients

Support for projects in this Division may not overlap with funding provided through the NEH Challenge Grants program. If you are seeking funding for a project whose costs are or have been supported by an endowment built with an NEH Challenge Grant, you must explain in your application how the costs of the new project differ from those supported by the challenge endowment.

Information on past Challenge Grants may be obtained from the Office of Challenge Grants, Room 420, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Telephone: 202/606-8309. E-mail: challenge@neh.gov.

Cost Sharing Requirements

The Endowment will rarely be able to support the full costs of a project. While, on average, NEH is able to provide no more than 60 percent of the entire project, the proportion varies from project to project. For further information about cost sharing, please see page 31.

Application Review Process

Each Endowment application is assessed first by knowledgeable persons outside the agency who are asked for their judgments about the quality and significance of the proposed project. About 650 scholars, professionals in the humanities,

The amount of a scripting grant for radio or television/film projects will vary according to the complexity and scope of the particular project, but a scripting grant for a television/film documentary of one hour should not exceed $60,000.

and other experts serve on approximately 125 panels throughout the course of a year. Panelists represent a diversity of disciplinary, institutional, regional, and cultural backgrounds. In some Endowment programs the judgment of panelists is supplemented by individual reviews solicited from specialists who have extensive knowledge of the specific subject area or technical aspects of the application under review.

The advice of evaluators is assembled by the staff of the Endowment, who comment on matters of fact or on significant issues that would otherwise be missing from the review. These materials are then forwarded to the National Council on the Humanities, a board of twenty-six citizens nominated by the President of the United States and confirmed by the Senate. The National Council meets three times each year to advise the Chairman of the Endowment. The Chairman, who is appointed for a four-year term by the President with the consent of the Senate, takes into account the advice provided by this review process and, by law, makes the final decision about funding. A final decision can normally be expected about six months after the application deadline.

Evaluation Criteria

Panelists who review all proposals to the Division are asked to address the following criteria:

1. Intellectual Content: What is the significance of the subject in the humanities? Is the project based on excellent scholarship? Does the project avoid mere celebration of the subject and maintain a critical approach? How interpretive or analytical is the proposal? Is the intellectual approach to the topic clear and promising? Evaluate the public appeal of the topic. What will people learn?

2. Audience: Is the audience clearly defined? Will the project reach diverse audiences? Is the outreach plan extensive? How will people be attracted to the project? For television/film and radio projects, what are the prospects for prime time national public television or radio broadcast or wide station carriage? If this proposal is designed to extend to new sites a project that the Endowment already funds, have its impact and audience demographics thus far been demonstrated and analyzed?

3. Format: Will the chosen format convey the ideas and themes of the project to the intended audience effectively? Is the medium for each part of the project, or the project as a whole, well-suited to its content and audience? Does the proposal give a clear sense of the final product(s)?

4. Impact and Collaboration: What is the potential for the project to have re-

gional or national reach or impact? Are the proposers collaborating with other organizations for maximum effect? Are the organizations involved clearly committed to the project? How will the project be evaluated?

5. Resources: Are the archives, collections, and other resources appropriate for the project? Have they been clearly identified? Are they comprehensive enough for the topic(s) being explored?

6. Project Team: Does the team have the necessary subject area expertise and technical skills? How well involved are people with expertise in public education and project design? Are the roles of all members (scholars, staff within the institution, and technical experts) of the team clear? How involved are the project's scholars in defining or developing the topics and emphases of the project?

7. Workplan: What will happen during the grant period? Is the plan of work realistic and efficient? To what extent does the plan account for necessary tasks and make clear who is responsible for each?

8. Budget: Are the project's costs realistic, appropriate, and reasonable? Are the proposers seeking other sources of support besides the Endowment? Is their fund-raising plan well-designed? Is this a good investment for the Endowment?

9. Grant Products (for implementation and production grants only): Is the intellectual content of products (catalogs, books, brochures, study guides, teaching materials, bibliographies, etc.) clearly described? Are the content and style of the products appropriate for the projected audience? Assess the plan to distribute the product(s); is it realistic and effective? Will more than a small, targeted group have access to them?

EXAMPLES OF FUNDED PROJECTS

Planning or Scripting

The Maymont Foundation of Richmond, Virginia, received a planning grant to reconceive its interpretation of a Gilded-Age estate to include the perspectives of both the upper-class owners and the domestic staff. Making the household staff individuals through extensive oral histories and census data, the project team intends to demonstrate the complex interactions between employers and employees throughout the house. The project will place the occupants of the

house in the context of developments in domestic technology and social rituals. The planned interpretation includes an exhibition and living history interpretations at points throughout the house where employers and employees came into contact, such as the butler's pantry and entry hall. The Maymont Foundation is collaborating with the Black History Museum, the Virginia Historical Society, and the Maggie Walker National Historic Site, all in Richmond.

Mystic Seaport Museum, Inc., received a planning grant to design a virtual museum of United States maritime history for dissemination over the Internet. Planners are basing their website on material from a large exhibition on the same topic already mounted at the museum. The website, however, will differ in scope and intended audience from the parent exhibition. Twenty collaborating museums and historical societies have contributed more images and information so that the website will contain material unavailable at any single actual repository. The project will involve such interactive formats as immersed role-playing narratives, ask-a-historian moderated discussions, and chat rooms to engage audiences whose stories have sometimes been omitted from maritime histories and who might never visit the actual museum exhibition at Mystic Seaport.

A scripting grant was awarded to KCET, Los Angeles, for a four-hour television series on the history of the Roman Empire in the first century A.D. During the scripting phase, the project team will write one script and three treatments in addition to producing a demo reel illustrating the visualization of the series. The project is based on the latest scholarship in social and cultural history, anthropology, archaeology, art, language, and literature to provide a vivid account and new understanding of Rome and its provinces. The project will draw parallels between issues faced by first-century Romans and American citizens in the twentieth century.

EXAMPLES OF FUNDED PROJECTS

Implementation or Production

Human Pursuits, an organization that brings humanities programs to communities throughout the Intermountain West, received an implementation grant to support a series of bilingual reading and discussion programs, "Bridges That Unite Us/Puentes que nos unen." These programs focus on issues of immigration and acculturation within the Latino context, themes important to all Americans. Texts selected for the series represent many voices, from Cuban to Mexican, from Puerto Rican to Bolivian, from Anglo to Chicano, and include such authors as Perez, Neruda, and Ulibarri. The scholar-led programs will take place in 180 libraries in six Western states (Arizona, Colorado, New Mexico,

Texas, and Utah) for Anglo and Hispanic participants. Texts will be available in both Spanish and English, and the scholar-leaders will be fluent in both languages.

Girls, Incorporated, a national youth development organization with 137 affiliate organizations in over a thousand sites in 32 states, received NEH support to develop and test a three-month afterschool curriculum in archaeology designed for girls ages 12 to 14, many of whom are considered at-risk. The project will demonstrate the interdisciplinary nature of archaeology and will develop the investigative and critical thinking skills of the young girls involved. At each local site, an archaeologist plus a scholar from a local museum or college or university will work in tandem with personnel from Girls, Incorporated. The pilot phase will test the curriculum among twelve groups of demographically diverse girls in six cities. Following evaluation, the curriculum and training guide will be disseminated nationally. It is anticipated that 100,000 girls will participate in the program within five years.

The Fowler Museum of Cultural History at UCLA received an implementation grant for a traveling exhibition, catalog, curriculum resources, and public programs that explore the role of Ghanaian Kente cloth as an expression of both African and African American identity. The Fowler Museum collaborated with the Newark Museum to create an exhibition that incorporates the research and documentation produced by high school students regarding the uses of Kente cloth in their own communities. The students also helped identify ways in which the designs from Kente cloth have been applied to new objects and have become a more generalized symbol of identity in the United States. Moving from depictions of Ghana to the United States, the exhibition blends traditional scholarship into an innovative study of textiles and material culture.

A grant to the Filmmakers Collaborative contributed to the production of a two-hour documentary film on Eleanor Roosevelt that draws upon archival film, letters and manuscripts, photographs, and firsthand testimony. The film is informed by the best scholarship on the subject produced over the past twenty-five years, which permits a more complex interpretation of Eleanor Roosevelt's life and public career than previously possible and provides a fresh perspective on an important American life. It presents Eleanor Roosevelt as her own person, a woman who made significant contributions not only to Franklin Roosevelt's political career and presidency but also to New Deal initiatives, human rights, world peace, and African American and women's rights.

The Fowler Museum of Cultural History at UCLA received an implementation grant for a traveling exhibition, catalog, curriculum resources, and public programs that explore the role of Ghanaian Kente cloth as an expression of both African and African American identity.

GRANTEE RESPONSIBILITIES

Before any work is done in developing a proposal, the project director and the authorizing official of the applicant institution should review the following section on grantee responsibilities to determine if their institution is able to comply with these requirements. **The authorizing official is also advised to review the material on certifications in the appendix to this brochure before signing Block 12 of the application cover sheet.**

The grantee organization is required to

o   have a sound financial management system that records separately within its general accounting system the receipt and disbursement of grant funds and cost sharing contributions and that monitors the expenditure of these funds against the approved budget;

o   carry out project activities in accordance with the workplan provided in the approved application—changes in key project personnel, project scope or design, or in the arrangements to contract out project activities must be submitted to NEH in advance for review and approval;

o   have in place a written organizational prior approval system for prior review and approval of all grant actions and expenditures that the grantee institution is delegated authority to approve;

o   maintain adequate documentation of the time spent by all project personnel on grant activities;

o   have an audit performed that meets the requirements of Office of Management and Budget Circular A-133 whenever $300,000 or more in federal funds is expended during a fiscal year;

o   ensure that all procurement transactions are conducted in a manner that provides, to the maximum extent practical, open and free competition and that for purchases in excess of $100,000 any use of sole-source contracts is fully justified and documented;

o   return to NEH a portion of the income earned on services and products resulting from grant activities when this is required by the terms and conditions of an award; and

o   acknowledge NEH support in all materials publicizing **or** resulting from grant activities.

APPLICATION INFORMATION

What Help Is Available?

After reading these guidelines, prospective applicants are encouraged to discuss their preliminary ideas with a program officer in the Division of Public Programs (at 202/606-8267 or publicpgms@neh.gov). **Early contact is recommended**, and program officers can provide applicants with samples of the narratives of successful applications.

Applicants are encouraged to submit a draft proposal no later than six weeks before the deadline. A program officer can then comment on matters of substance, the plan of work, and the budget by telephone or letter. Although this preliminary review is not part of the official review process, it can be useful in crafting the final proposal. Once a proposal is submitted, Division staff cannot discuss its status until the Endowment's review process has been completed.

PLANNING OR SCRIPTING GRANTS

Planning Grants are available for projects in all eligible formats, for example, those listed on page 5, to be presented at such sites as museums or libraries, on radio or television, or using interactive multimedia. The purpose of these grants is to refine the project's content and format in preparation for implementation or production. In addition, support is offered **only for radio and television/film projects at the scripting stage** to develop the content and format further and prepare scripts or detailed treatments. Media applicants may apply for either planning or scripting, but not both in the same review cycle. A key element for planning or scripting grants is continued collaboration with a team of scholarly and community advisers representing an appropriate, broad, and balanced set of perspectives.

Eligible activities include:

- meetings of the project team and advisers;
- travel to collections and other research resources;
- drafting of labels and catalog copy;
- development and preparation of program treatments and scripts for radio and television/film;
- designing audience and formative evaluation;
- planning educational materials and programs; and
- development of an electronic sample for interactive multimedia projects.

Prior to applying for a planning or scripting grant, you should have completed

some groundwork, such as consulting with scholars in order to help delineate the humanities perspectives that will guide the project, locating appropriate humanities collections or interviewing subjects, and assembling a project staff of qualified professionals. You should be able to articulate the basic themes and intellectual approach, even though these may be revised during the planning or scripting period. Planning grants are *not* awarded for initial research or preliminary investigation.

The requested grant period for a planning or scripting grant should not exceed 24 months. They are usually completed in six to twelve months.

Elements of a Planning or Scripting Application

A planning or scripting proposal should include the following elements, in this order:

- o **NEH Application Cover Sheet**
  (see page 26 for instructions)
- o **Table of Contents**
- o **Budget** (see page 31 for instructions as well as page 6 for size of awards)
- o **Narrative Essay**, no longer than 20 numbered pages (see below for further details)
- o **Appendices** (see below for further details)

I. The Narrative Essay should contain the following information
 (**in this order**)

A. The Nature of the Request

A brief overview of the topic, format(s), amount of money requested from NEH, and total project budget. Include such details as the number, variety, and length of programs planned and, for an exhibition, the projected size.

B. Introduction to the Subject

Explain the subject, its significance to humanities scholarship, its appeal to public audiences, and what participants/viewers will learn.

C. Description of the Project

Give a brief history of the project (previous funding—including state humanities councils—development activities, and other related programs). Indicate the intellectual themes and goals of the project, describe the interpretive (and visual or audio, when appropriate) approach that you will use, and outline the material resources you will employ (such as objects, images, documents, or oral interviews) and how they will be linked to the themes of the project. Explain the appropriateness of the project for your organization and the reason for choosing

a particular format. Summarize the work to date on your project, including research and other pre-planning activities. If you have received a planning grant for this project, summarize the results in this section. Also describe planning for any related interpretive educational programs, publications, and materials.

D. Audience

Identify the expected participants or audience for the project and how you intend to reach and engage them. Be as specific as possible by citing surveys, evaluations, and audience statistics from past projects. Lay out your publicity strategies clearly. Be frank about the possible difficulties you may encounter in reaching certain audiences and state your strategies for overcoming those difficulties. Outline as well any audience evaluation procedures that will occur during the planning.

E. Organization History

Provide a brief profile of your organization, its aims, origin, size (including annual operating budget), special characteristics, current activities, and humanities resources (such as collections or staff). Limit this profile to one page for your organization, and a half page each for collaborating organizations.

F. Project Staff

Write a paragraph on each key staff person and scholar/consultant, describing each one's qualifications and contribution to the project. It is essential for all planning grants that the project team be comprehensive, including both scholars and media professionals (producers and scriptwriters, as appropriate) for radio and television/film projects, technical experts as well as scholars for projects using the newer technologies, and scholars, curators, designers, and educators for exhibitions. Since collaboration among cultural institutions is one of the emphases of the Division, include specific details on the roles and responsibilities of each collaborating organization when appropriate.

G Plan of Work

Provide a detailed plan of work, including a month-by-month schedule that indicates who will do what during the planning phase, with specific dates. Be clear about when meetings of your planning team will occur and what you expect to result from them. Describe the nature of the expected product(s).

H. Fund-raising Plan

Explain how your organization will meet its cost share (see page 31) and outline your fund-raising strategy.

Special Requirements

The following special requirements may be applicable to your proposal; if so, they should be placed immediately following the narrative essay and before the appendices.

- o **Radio and Television/Film Projects.** An application for a **scripting grant** for a radio or television/film project must contain a **treatment** that illustrates how the full content, story, analysis, and visual or audio material will be presented in the finished program. If the proposed radio programs are to be segments within an ongoing, established program, discuss the relationship between the humanities segments and the format and topics of the host program.

- o **Exhibition Projects.** A **conservation survey** may be requested as part of a planning grant for an **exhibition**. If so, demonstrate the importance of the resources for public interpretive activities and explain how they will be used; describe the works to be conserved and the need for the conservation; provide samples of the conservation survey; and describe the qualifications of the conservator.

- o **Interactive Multimedia Projects.** For **interactive multimedia projects**, explain the advantage of the proposed technology for the chosen audience, describe the intended user experience, explaining how the audience will use and navigate the product, and submit an electronic sample of the project team's previous work.

II. Appendices

All applications for planning grants should include
- o résumés (no longer than two pages each—longer résumés will not be considered) of all project staff and consultants;
- o letters of commitment from consultants and participating organizations;
- o a bibliography of sources informing the project;
- o a list of related programs (radio, exhibitions, films, CD-ROMs, for example) on the subject of the project;
- o a description of the collections, archives, or visual or audio materials upon which the project is based; and
- o supplementary materials, such as slides (up to ten, with brief captions), photographs, catalogs, or sample work of the media production team, for presentation at the panel meeting.

Please note that NEH support for a project at one stage of development implies no commitment for continued funding. To seek Endowment support for implementation/production after planning or scripting, applicants must submit a new proposal.

IMPLEMENTATION OR PRODUCTION GRANTS

Implementation or Production Grants support the production and dissemination of a variety of public humanities programs, based on carefully developed research, design, and planning of the project content and format. Such written materials as labels and panel copy for exhibitions and the script or detailed treatment for radio and television/film projects are also important elements. These grants support continued collaboration by the proposers with scholarly advisers representing an appropriate, broad, and balanced set of perspectives. Work in this last phase of a project includes the final refinement of content and format as well as implementation or production of the project for presentation in libraries, museums, or other sites, on radio and television, and for interactive multimedia projects.

Activities at this stage may include, but are not limited to
  o final writing of scripts, labels, publications, and catalog copy;
  o fabrication and installation of exhibitions;
  o preparation of exhibitions for travel;
  o travel to resources as well as to relevant sites or locations, especially for media productions, and to interviews with project participants or subjects, including scholars;
  o completion of all project materials;
  o final design of interactive elements for interactive multimedia projects;
  o production and post-production of radio and television/film projects for broadcast;
  o promotion of the project to the press and public;
  o presentation and distribution of educational materials and programs;
  o audience evaluation; and
  o presentation of the project to the public through the opening of exhibitions, the start of discussion programs, the broadcast of the radio or television programs, and the launch of interactive multimedia projects.

Prior to application for an implementation or production grant, all of the major groundwork, such as locating and ascertaining the availability of materials, must be completed.

Implementation or Production Grants support the production and dissemination of a variety of public humanities programs, based on carefully developed research, design, and planning of the project content and format.

The requested grant period for implementation of production grants should not exceed three years. They are usually completed in 24 to 36 months.

Elements of an Implementation or Production Application

All applications for implementation/production should include the following elements, in this order:

- o **An NEH Application Cover Sheet** (see page 29)
- o **A Table of Contents**
- o **A Budget** (see page 31 for instructions)
- o **A Narrative Essay** of no longer than twenty-five numbered pages for all applications (except for those for **exhibitions**, **radio or television/film productions, and interactive multimedia projects**, which should be no longer than fifteen pages because of the other required material out lined below). For specific requirements for interpretive exhibitions, see page 20; for reading and discussion series, lecture series, public symposia, and other public discussion programs, see page 21; for radio and television/film productions, see page 22; and for interactive multimedia projects, see page 23.
- o **Appendices** (see below for further details)

I. The Narrative Essay should contain the following information (in this order). Be careful not to repeat information. NEH evaluators are looking for precise yet concise proposals.

1. Nature of Request

A brief, general statement of the topic, format(s), amount of money requested from NEH, total project budget, and previous grants for the project. Include such specific details as the number and variety of programs planned and the size of a proposed exhibition.

2. Introduction to the Subject

Explain the importance of the topic you will address in terms of the Division's priority of national significance, its place in humanities scholarship, and its appeal to a broad public audience.

3. Description of the Project

Provide a brief history of the project, including the work already completed, any financial support already received (including grants from state humanities councils), and related programming. If you have received previous NEH grants for the project, describe the accomplishments of the previous grant(s). Outline your interpretive approach to the subject, the project's goals and themes, and the rationale for the choice of this format for your organization and for the antici-

pated audience. What visual, audio, or design approach will you use? What is the relationship between the objects or other materials, such as oral or video-taped interviews, and the themes of the project? What will people learn from this project? You should also describe the content, format, and schedule for related educational and public programs or materials at each of the venues, if available.

4. Audience

Identify and describe the audience(s) for or participants in the program and how you intend to engage them. For radio and television/film projects, outline your anticipated broadcast arrangements, including information on potential listeners or viewers. Where relevant, describe how the proposed project will help reach underserved populations and broaden public engagement in the humanities. If you request an extension of a previously funded project, provide the best possible data on the demographics and results thus far. Lay out your publicity and outreach strategies clearly and describe any evaluation activities that will occur during the project. Be frank about the possible difficulties you may encounter in reaching certain audiences and state your strategies for over-coming those difficulties.

5. Organization History

Provide a brief profile of your organization, its aims, origin, size (including the annual operating budget), special characteristics, current activities, humani-ties resources (such as collections, archives, and staff), audience, and annual visitation (where appropriate). The profile should typically be no longer than one page for your organization, no more than a half page for each collaborating organi-zation.

6. Project Staff

Provide information on the project team. Write a paragraph on each key staff member and consultant describing each one's qualifications and contribu-tion to the project. It is essential that the project team be comprehensive, in-cluding both scholars and media professionals (producer, director, scriptwriter) for radio and television/film projects or scholars, curators, designers, and educa-tors for exhibitions. Since collaboration among cultural institutions is one of the current emphases of the Division, include specific details on the roles and re-sponsibilities of each collaborating organization.

7. Plan of Work

Outline the plan for completing the project, including a monthly work/produc-tion schedule that indicates when major project components will be finished and who will be responsible for specific activities.

Provide a brief profile of your organization, its aims, origin, size, (including the annual operating budget), special characteristics, current activities, humanities resources, audience, and annual visitation.

8. Fund-raising Plan

Given that the Endowment will rarely be able to support the full costs of a project, describe how your organization will meet its cost share (see page 7), including your fund-raising strategy. Consult Division staff for guidance if needed.

9. Full Funding Requirement for Media Production Awards

When Endowment funding covers only a portion of the project expenses, the Endowment normally requires that commitments for full project funding from all sources be in place before the start of production and the release of grant funds. Prior to the receipt of commitments from the other funding sources, the Endowment may consider releasing a limited amount of grant funds to cover specific project expenses.

Special Requirements

If any of the following special requirements are applicable to your proposal, place the material after the narrative essay and before the appendices.

a. Interpretive Exhibitions:

Exhibition walkthrough: a descriptive "tour," section by section, of the exhibtion, indicating interpretive strategies and design philosophy. Include five to ten sample illustrations of **objects** or **images**, four to five **labels**, and two to three **panel texts** as part of the walkthrough. (This section should be no longer than ten pages.)

Complete **exhibition floorplan** and design rendering of at least one section.

Checklist of **exhibition objects**, identifying confirmed loans.

Travel schedule and confirmation of exhibition venues.

Publications: describe the content (including brief abstracts of essays), authors(s), format, distribution plans, and sale price for a catalog or any other publication for which funding is requested. Explain the relationship between the exhibition and the catalog.

Description of **audiovisual components**: include a detailed treatment and script for each video component, CD-ROM, or website. (Since the Division now has special guidelines for interactive multimedia projects on page 23, you may wish to discuss this aspect of your proposal with a program officer, especially if the computer component is a major part of your request.)

Information on **admission fees**. Provide a statement of general admission and special exhibition policies as well as the proposed admissions policy for the exhibition proposed. Institutions must provide several hours each week for free admission to exhibitions supported by the Endowment. If admission fees are to be used to defray costs of the exhibition, include the anticipated amount of revenue under "Project Income" in Section B of the budget.

Conservation treatment: If funding for treatment is requested, submit a separate section that includes a statement of the need for conservation of the objects for use in public interpretive activities; samples of the conservation survey or condition forms; a list of individual objects; sample condition reports; a timetable for the treatment of objects; a discussion of the conservation methods to be used; and a description of the qualifications of the conservator.

b. **Reading and Discussion Programs, Lecture Series, Symposia, and other Public Discussion Projects:**

Identification of the **resources** for the project—a description of the collections to be used, or a list of texts and a short description of important humanities concepts in each, or sample bibliographies and annotated reading lists.

Include outlines of **essays**, **lectures**, and **symposia topics** and **papers** that will be developed for the project.

If part of the project involves an **interpretive exhibition**, see the guidelines listed in Part "a" above, as applicable.

If the project will **tour** different sites, include a schedule and confirmation of venues.

A **distribution plan** for any products of the project.

c. **Television/Film and Radio Projects:**
Endowment grants for television/film projects are restricted to those intended for national public television broadcast in prime time hours. Radio grants may be for either regional or national broadcasts on radio; they may include either new shows or humanities segments to be inserted in ongoing programs.

A completed **script** or **detailed treatment** must be provided, showing the issues to be addressed and the means by which they will be presented. Panelists will be asked to consider whether the script is compelling, intellectually significant, and accessible to the general public. They will also examine the

Provide a statement of general admission and special exhibition policies as well as the proposed admissions policy for the exhibition proposed. Institutions must provide several hours each week for free admission to exhibitions supported by the Endowment.

credentials of the scriptwriter and other members of the production team. For **television/film projects**, the script or treatment needs to represent in some detail how the project will be visualized. For **radio projects**, the treatment should indicate the audio materials to be used. If the proposed radio programs are to be segments within an ongoing, established program, discuss the relationship between the humanities segments and the format and scope of topics of the host program.

A plan for **primary and secondary distribution** of the program, outlining ways to reach the broadest possible public, must be submitted. For **television or film**, indicate plans for broadcast and other showings. For **radio**, if the segments will be broadcast as part of an ongoing program, indicate current station carriage for the program and document the size and characteristics of the audience with Arbitron Ratings data. If the proposal is for an independent series, discuss plans to achieve wide station carriage, indicating, for example, interest from a radio network, distribution organization, or previous experience with independent distribution.

Once production is completed for a television or film project, public television must be offered the standard broadcast rights as defined by PBS (for national or regional broadcast), free of any rental, licensing, or production fee. PBS standard broadcast rights generally consist of four releases over a three-year period. However, the broadcast rights may vary depending on the type of project and the nature of funding. Therefore, applicants are encouraged to contact the PBS Program Business Affairs Office at 703/739-5000 for additional information about this requirement. The completed film must conform to PBS broadcast standards, and the project budget should include costs for PBS "step-up" costs. Pending PBS's acceptance of the program for broadcast, the grantee may, only with prior written approval from the Endowment, explore limited theatrical distribution.

Budgets for television/film projects must include costs for **closed captioning**. The applicant should check with captioning companies for reasonable estimates.

The grantee owns the rights to the products of the grant, such as scripts, films, television and radio programs, and viewer and listener guides. All distribution arrangements must be submitted to the Endowment for approval before the grantee signs an agreement. This condition extends to commercial and noncommercial distribution, theatrical and nontheatrical distribution, cable broadcast, rentals, sales agreements, and any plans for modification or repackaging of the production elements.

d. Interactive Multimedia Projects, such as CD-ROMs, DVDs, Online Projects including Websites, and Interactive Video Exhibits. These guidelines must be used for stand-alone projects and should be con sidered by applicants including interactive multimedia components of a larger project.

A **technical plan** must be included, describing what specific material, audio and visual, will be input, formatted, and processed. Outline the selection criteria used.

Describe in detail the **user experience** and explain how the audience will use and navigate the product. Outline the potential pathways that would guide the user through the project and describe how audio and visual images, text, and interactivity would enhance the user's understanding.

Specify the **hardware** and **software** to be used and the reasons for this choice. If existing software is to be used or new software created, justify the decision and describe the compatibility with existing systems. Projects using interactive multimedia technology should be cross-platform and capable of migrating to future media to provide long-term usability. If an online site is proposed, describe plans for regular site management, including server maintenance and security, tracking traffic, monitoring user feedback, and updating humanities content, browsers, plug-ins, and new design elements.

Indicate who controls the rights to copying and disseminating the material; provide evidence that **appropriate permissions** have been secured. Explain how technical and scholarly personnel will be involved.

A **distribution plan** is essential for projects using interactive multimedia. Explain how the product will be made available to the general public. Where possible, provide examples of how the product could and will be used in public sites.

A **prototype** of the proposed project demonstrating content, typical images, sounds, text, and modes of interactivity must be submitted. Those preparing such prototypes should confer with NEH staff in the early stages of drafting an application to learn what formats and technical specifications are compatible with NEH capabilities to demonstrate samples for evaluators.

II. Appendices
  All applications for implementation or production grants should include

o   résumés (no longer than two pages—longer résumés will not be consid-

The grantee owns the rights to the products of the grant, such as scripts, films, television and radio programs, and viewer and listener guides. All distribution arrangements must be submitted to the Endowment for approval before the grantee signs an agreement.

A *prototype of the proposed project (using interactive multimedia) demonstrating content, typical images, sounds, text, and modes of interactivity must be submitted.*

ered) of all project staff and consultants or lecturers;

o   letters of commitment from consultants, lecturers, and participating organizations;

o   letters of confirmation from all venues to which the project will travel or, for radio and television/film projects, from regional or national broadcast networks, distributors that will air the program, or host programs for radio segments;

o   a brief bibliography of key sources informing the project;

o   a list of related programs interpreting this topic at other institutions as well as through such media as films, radio programs, or CD-ROMs; please situate your proposed work in relationship to these other projects; (**Note: a filmography is essential for television/film production projects);** and

o   supplemental materials, such as slides (up to ten, with brief captions), photographs, brochures, and catalogs, for presentation at the panel meeting. Applications for **television/film and interactive multimedia projects** should include one copy of a sample of the production team's previous work. For television/film projects, submit a one-half-inch VHS; for projects centering on interactive multimedia technology, an electronic sample on a zip disc demonstrating content, typical images, sounds, etc., and modes of interactivity should be submitted. For **radio projects**, submit ten audio tapes showing the previous work of the production team for an independent show or series or the host program in which the humanities segments will be broadcast; if you have produced a pilot for the proposed program, please submit that. In all cases, a letter indicating the roles of the project personnel in the production of the sample should be included. Applications for support of production of a later program in a radio or television series for which a pilot has been produced should submit ten copies of the pilot; for support of completion of a single program, five copies of the program in progress should be included.

INSTRUCTIONS FOR COMPLETING THE NEH APPLICATION COVER SHEET

Block 1. Project Director

Item a. Enter the name and mailing address of the person who will carry out the project or be chiefly responsible for directing it.

Item b. In the space provided, enter the number corresponding to the project director's preferred form address:

1-Mr.   2-Mrs.   3-Miss   4-Ms.   5-Professor   6-Dr.

Item c. Enter the project director's full telephone number with area code and, if applicable, extension. Whenever possible, one of the telephone numbers listed should be a number at which a message can be left. Enter FAX or E-Mail numbers if applicable.

Block 2. Type of Applicant

Item a. Identify *Type* such as: business, religious, museum, historical society, government (state, local, etc.), public media (TV, radio, newspaper, etc.), educational (elementary/secondary, school district, 2-year college, 4-year college, etc.), library (public, research, etc.), center (advanced study, research, etc.).

Item b. Identify *Status* as either Private Nonprofit or Unit of State or Local Government. Example: *Type:* Historical Society. *Status:* Private Nonprofit.

Block 3. Type of Application

Check the appropriate type:

Item a. New--applicants requesting a new period of funding, whether for a new project or for a project previously funded by NEH, should check this box.

Item b. Resubmission--applicants who have previously submitted to the Division a version of the current proposal for which funding was not received should check this box.

Item c. Supplement--applicants requesting additional funding to a current NEH grant should check this box.

Block 4. Program and Category of Funding Requested

Item a. For Program, enter one of the following that best describes the project: libraries, media (TV or radio), museums, or special projects (including interactive multimedia projects).

Item b. For Category of Funding Requested, enter one of the following: For libraries, museums, or special projects (including interactive multimedia projects), enter either **Consultation, Planning,** or **Implementation**. For media only, enter one of the following: **Consultation, Planning, Scripting,** or **Production**.

Block 5. Requested Grant Period

Grant periods begin on the first day of the month and end on the last day of the month. Project activities need not begin on the first day, but all project activities must take place within the requested grant period.

Block 6. Project Funding

Enter here the appropriate figures from the project budget that is part of your application.

Block 7. Field of Project

Indicate the category and code from the listing on the reverse side of the cover sheet to indicate the *specific* humanities field that best describes the content of the project.

Block 8. Descriptive Title of Project

Enter a brief title that clearly identifies the project and its humanities content. This title should be informative to a nonspecialist. NEH is obliged to be as clear as possible to the public about the awards that it makes. The descriptive title will be used for this purpose whenever possible, but the Endowment staff may assign a different working title.

Block 9. Description of Project

Provide a brief description of the proposed project. Do not exceed the space provided.

Block 10. Will This Proposal Be Submitted to Another Government Agency or Private Entity for Funding?

This information is sought without prejudice to the application. NEH frequently cosponsors projects with other funding sources. If not applicable, indicate "N/A."

Block 11. Institutional Data

Item a. Indicate the name of the institution and the city and state of its official mailing address.

Item b. Enter the institution's employer identification number.

Item c. Indicate the name and title of the person who is authorized to submit applications on behalf of the institution or organization and to provide the certifications required in Block 12.

Item d. Indicate the name, mailing address, form of address (see instructions for Block 1b), and telephone number of the person who will be responsible for the financial administration of the grant if an award is made. For example, at many universities the provost, vice president, president, or chancellor is the person authorized to submit an application (see item c), but the actual administration of the project--such as, negotiating the project budget and ensuring

compliance with the terms and conditions of the award--is the responsibility of a grants or research officer. It is the latter person who should be listed here.

Block 12. Certification

The Endowment is required by government-wide regulations to obtain from all applicants certifications regarding federal debt status, debarment and suspension, and a drug-free workplace. Institutional applicants are required to certify that they will comply with the nondiscrimination statutes. When an applicant requests more than $100,000 in grant funds, it must also certify that no federal funds have or will be paid to any person to influence the funding decision for the specific proposal that is being submitted for consideration. In the unlikely event that an NEH applicant has used or plans to use nonfederal funds for this purpose, it must request, complete, and submit a standard disclosure form. These certifications, which appear in the Appendix to the guidelines, should be read before Block 12 of the application cover sheet is signed. Additional information on these certifications is available from the NEH website, http://www.neh.gov, or from the NEH Grants Office, room 311, Washington, D.C. 20506, 202/606-8494.

Block 13. Applicable Codes

List all of the applicable codes (use letter code) for your project from the following:

Libraries

    (B) Reading and Discussion

    (X) Exhibition

    (O) Other (please specify)

Museums

    (W) Conservation Element

    (J) Temporary Exhibition

    (K) Permanent Exhibition

    (V) Video

    (M) Catalog

    (O) Only Educational Programs

    (E) Traveling Exhibition

    (Q) Interactive

Media

    (A) Adult (C) Children

    (R) Radio/(T) TV

    (Y) Documentary/(O) Other (please specify)

    (Z) Result of Planning Grant/(I) Series or Part of Series/

    (NC) Single Program

Special Projects

    (Z) Result of Planning Grant

    (O) Other (please specify)

PUBLIC PROGRAMS
APPLICATION COVER SHEET

1 Project director

a. Name and mailing address:

_____
(last)   (first)   (initial)

_____

_____

_____
(city)   (state)   (zip code)

b. Form of address: _____

c. Telephone numbers:

Office: _____/_____ Home: _____/_____
              (area code)   (area code)

FAX: _____/_____ Email: _____
           (area code)

2 Type of applicant

  a. Type

  b. Status

3 Type of application

  a. ☐ new   **b.** ☐ resubmission   **c.** ☐ supplement

4 Program to which application is being made

  a. _____

  b. _____
  _____

5 Requested grant period

  From: _____ To: _____

6 Project funding

  a. Outright funds $ _____
  b. Federal match $ _____
  c. Total from NEH $_____
  d. Cost sharing $_____
  e. Total project costs $_____

7 Field of project _____
                              (code)

8 Descriptive title of project

9 Description of project (do not exceed space provided)

10 Will this proposal be submitted to another government agency or private entity for funding? (If yes, indicate where and when)

11 Institutional Data

a. Institution or organization:

_____
(name)

_____
(city)   (state)

b. Employer identification number: _____
c. Name of authorizing official:

_____
(last)   (first)   (initial)

_____
(title)

d. Name and mailing address of institutional grant administrator:

_____
(last)   (first)   (initial)

_____

_____
(city)   (state)   (zip code)

Telephone: _____/_____ Form of Address: _____
                      (area code)

FAX: _____/_____ Email:_____
          (area code)

12 Certification. By signing and submitting this application or the authorizing official of the applicant institution (block 11c) is providing the applicable certifications regarding the nondiscrimination statutes and implementing regulations, federal debt status, debarment and suspension, a drug-free workplace, and lobbying activities as set forth in the appendix to these guidelines.

_____ / _____ / _____
(printed name)   (signature)   (date)

NOTE: Federal law provides criminal penalties of up to $10,000 or imprisonment of up to five years, or both for knowingly providing false information to an agency of the U.S. government. 18 U.S.C. Section 1001

13 Applicable Codes

For NEH use only:
Date Received: Application #:   Initials

Field of Project Categories and Codes

The following categories and codes should be used to complete block 7 of the NEH Application Cover Sheet. If no exactly appropriate category is provided, please select the larger category that would include the more precise one. (This listing is strictly for use by the NEH staff to help retrieve information about applications and grants by subject matter field. The listing is not comprehensive and is not meant to define the disciplines of the humanities. For that definition and advice about eligibility for Endowment awards, please consult elsewhere in these application materials. The hierarchical arrangement is for convenience.)

Anthropology	**L1**
Archaeology	**U6**
Archival Management/ Conservation	**I1**
Arts/History and Criticism	**MA**
Architecture: History & Criticism	**U3**
Art: History & Criticism	**M1**
Dance: History & Criticism	**M3**
Film: History & Criticism	**M4**
Music: History & Criticism	**M5**
Theater: History & Criticism	**M2**
Communications	**P2**
Composition & Rhetoric	**P1**
Journalism	**P4**
Media	**P3**
Education	**H1**
Ethnic Studies	**K1**
Asian American	**K5**
Black/African-American	**K4**
Hispanic American	**K3**
Jewish	**K6**
Native American	**K2**
History	**A1**
African	**A2**
American	**A3**
Ancient	**AC**
British	**A4**
Classical	**A5**
European	**A6**
Far Eastern	**A7**
Latin American	**A8**
Near Eastern	**A9**
Russian	**AA**
South Asian	**AB**
Humanities	**U8**
Interdisciplinary	**U1**
African Studies	**GI**
American Studies	**G3**
Area Studies	**GH**
Asian Studies	**G5**
Classics	**G7**
Folklore/Folklife	**R1**
History/Philosophy of Science, Technology, or Medicine	**GA**
International Studies	**GG**
Labor Studies	**G4**
Latin American Studies	**GJ**
Medieval Studies	**G8**
Regional Studies	**GF**
Renaissance Studies	**G9**
Rural Studies	**GC**
Urban Studies	**G2**
Western Civilization	**GB**
Women's Studies	**G1**

Languages	**C1**
Ancient	**CC**
Asian	**CA**
Classical	**C2**
Comparative	**C9**
English	**CE**
French	**C3**
German	**C4**
Italian	**C5**
Latin American	**C6**
Near Eastern	**CB**
Slavic	**C7**
Spanish	**C8**
Law/Jurisprudence	**Q1**
Library Science	**H3**
Linguistics	**J1**
Literature	**D1**
African	**DK**
American	**DE**
Ancient	**DC**
Asian	**DA**
British	**DD**
Classical	**D2**
Comparative	**D9**
French	**D3**
German	**D4**
Italian	**D5**
Latin American	**D6**
Literary Criticism	**DI**
Near Eastern	**DB**
Slavic	**D7**
Spanish	**D8**
Museum Studies/Historic Preservation	**I2**
Philosophy	**B1**
Aesthetics	**B2**
Epistemology	**B3**
Ethics	**B4**
History of Philosophy	**B5**
Logic	**B6**
Metaphysics	**B7**
Non-Western Philosophy	**B8**
Religion	**E1**
Comparative Religion	**E5**
History of Religion	**E2**
Non-Western Religion	**E4**
Philosophy of Religion	**E3**
Social Science	**U2**
American Government	**F2**
Economics	**N1**
Geography	**U7**
International Relations	**F3**
Political Science	**F1**
Psychology	**U5**
Public Administration	**F4**
Sociology	**S1**

BUDGET INFORMATION, INSTRUCTIONS, AND FORMS

Project Budget

The Budget Form and instructions for completing it follow.

Types of Grant Support. The Endowment supports projects with outright funds, matching funds, and a combination of the two.

Outright Funds: Outright funds are awarded by the Endowment to support approved projects and are not contingent on additional fund raising by the grantees.

Matching Funds: Matching funds, by contrast, require a grantee to secure gift funds from third parties before federal funds are awarded. Endowment matching grants are made on a one-to-one basis and are intended to stimulate private support for projects in the humanities by offering potential donors the incentive of doubling the impact of their gifts.

Because matching awards enable the Endowment to provide support to a greater number of significant but often costly projects, applicants are encouraged to request complete or partial support in the form of matching grants. Whenever possible, applicants requesting matching funds should identify potential sources of gift funds at the time they submit an application to the Endowment. (See "Eligible Gifts and Donors" on page 32.)

Combined Funds: Applicants may also request a combination of outright and matching funds from the Endowment. For example, if a project will cost $40,000, and the applicant expects to receive $5,000 from an eligible third-party donor, the applicant should request $5,000 in matching funds. The balance of the project's costs ($30,000) may be requested in outright funds.

The Endowment may offer funding at a different level from that requested. In some instances, the Endowment may offer matching funds only, or it may offer a combination of matching and outright funds in response to a request for outright funds.

Cost Sharing. Due to the limited funds available, the Endowment normally can contribute only part of the funds needed to carry out projects. Cost sharing consists of the cash contributions made to the project by the applicant and third parties as well as third-party in-kind contributions, such as donated services and goods. Cost sharing includes gift money that will be raised to release federal matching funds. The federal contribution to a project--which includes funds

*E*ndowment matching grants are made on a one-to-one basis and are intended to stimulate private support for projects in the humanities by offering potential donors the incentive of doubling the impact of their gifts.

requested from the Endowment and other federal sources--generally will not exceed (and is rarely as much as) 60 percent of the total project cost; the balance of the project costs are to be shared by nonfederal sources.

Grant Period. The grant period encompasses the entire period for which Endowment support is requested in the current application. All project activities and the expenditure of project funds must occur during the grant period. Projects can include full- or part-time activities for periods of up to three years.

Eligible Gifts and Donors

For the purpose of the Endowment's gifts and matching program, a gift is a voluntary transfer of money (or a noncash contribution that is subsequently converted to cash) from a nonfederal third party to the applicant without compensation or consideration in return. Only gifts that will be used to support budgeted project activities during the grant period are eligible to be matched with federal funds. Ineligible donors include the applicant who will carry out the project and any institution or individual who is involved in project activities and will receive some sort of remuneration from project funds.

BUDGET INSTRUCTIONS

Before developing a project budget, applicants should review those sections of the program guidelines and application instructions that discuss cost-sharing requirements, the different kinds of Endowment funding, limitations on the length of the grant period, and any restrictions on the types of costs that may appear in the project budget.

Those applying to undertake media projects should refer to the supplemental instructions below regarding the budget form, salary compensation for key project positions, the wage requirements of the Department of Labor, and charges for equipment.

Requested Grant Period

Grant Periods begin on the first day of the month and end on the last day of the month. All project activities must take place during the requested grant period.

Project Costs

The budget should include the project costs that will be charged to grant funds as well as those that will be supported by applicant or third-party cash and in-kind contributions (cost-sharing).

All of the items listed, whether supported by grant funds or cost-sharing contributions, must be reasonable, necessary to accomplish project objectives, allowable in terms of the applicable federal cost principles, auditable, and incurred during the grant period. Charges to the project for items such as salaries, fringe benefits, travel, and contractual services must conform to the written policies and established practices of the applicant organization.

When indirect costs are charged to the project, care should be taken that expenses that are included in the organization's indirect cost pool (see Indirect Costs) are not charged to the project as direct costs.

Fringe Benefits

Fringe benefits may include contributions for social security, employee insurance, pension plans, etc. Only those benefits that are not included in an organization's indirect cost pool may be shown as direct costs.

Travel Costs

The lowest available commercial fares for coach or equivalent accommodations must be used and foreign travel must be undertaken on U.S. flag carriers when such services are available.

Equipment

Only when an applicant can demonstrate that the purchase of permanent equipment will be less expensive than rental may charges be made to the project for such purchases. Permanent equipment is defined as nonexpendable personal property having a useful life of more than one year and an acquisition cost of $5,000 or more.

Indirect Costs (Overhead)

These are costs that are incurred for common or joint objectives and therefore cannot be readily identified with a specific project or activity of an organization. Typical examples of indirect cost type items are the salaries of executive officers, the costs of operating and maintaining facilities, local telephone service, office supplies, and accounting and legal services.

Indirect costs are computed by applying a negotiated indirect cost rate to a distribution base (usually the direct costs of the project). Organizations that wish to include overhead charges in the budget but do not have a current federally negotiated indirect cost rate or have not submitted a pending indirect cost proposal to a federal agency may choose one of the following options.

1. The Endowment will not require the formal negotiation of an indirect cost rate, provided the charge for indirect costs does not exceed 10 percent of direct costs per year, less distorting items (e.g., capital expenditures, major subcontracts), up to a maximum charge to the project of $5,000 per year. (Applicants who choose this option should understand that they must maintain documentation to support overhead charges claimed as part of project costs).

2. If your organization wishes to use a rate higher than 10 percent or claim more than $5,000 in indirect costs, an estimate of the indirect cost rate and the charges should be provided on the budget form. If the application is approved for funding, you will be instructed to contact the NEH Office of Inspector General to develop an indirect cost proposal.

SUPPLEMENTAL BUDGET INSTRUCTIONS FOR MEDIA PROJECTS

Budget Form

Those who apply for funding of production projects may use the standard industry form in place of Section A of the budget form which follows these instructions. However, all applicants must complete Section B (Summary Budget and Project Funding) on page 4 of the Endowment's budget form.

Salary Compensation for Key Project Personnel

Identify by name all key project personnel. If any of these individuals will perform several different and separately budgeted functions, this should be clearly indicated in the budget submission.

The salary compensation for key project positions such as the project director, producer, director, and scriptwriter, will be considered as fixed fees even though the amount of compensation requested is calculated on the basis of the projected length of the project. The award letter will identify these positions.

Department of Labor Regulations

Effective July 22, 1988, the U.S. Department of Labor established regulations which require that all professional performers, scriptwriters, and related or supporting professional personnel employed on projects and/or productions supported in whole or in part by NEH must be paid not less than the minimum union or guild rates.

A copy of the applicable regulations, "Labor Standards on Projects or Productions Assisted by Grants from the National Endowment for the Arts and Humanities; Final Rule," may be obtained from the NEH Grants Office, Room 311, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506 (202/606-8494).

Equipment

When equipment or facilities are owned by an applicant, the applicant must indicate this in the budget and explain how the charges to the grant were calculated. For equipment and facilities that are not fully depreciated, actual costs would be determined on the basis of the acquisition costs, divided by the useful life, times the period of use on the project. For equipment and facilities that have been fully depreciated, charges to operate the asset, including the cost of maintenance, insurance, and other related expenses, are allowable.

National Endowment for the Humanities
BUDGET FORM

Project Director	If this is a revised budget, indicate the NEH application/grant number:
Applicant Organization	Requested Grant Period FROM _____ THRU _____ mo/yr mo/yr

The three-column budget has been developed for the convenience of those applicants who wish to identify the project costs that will be charged to NEH funds and those that will be cost shared. **FOR NEH PURPOSES, THE ONLY COLUMN THAT NEEDS TO BE COMPLETED IS COLUMN C.** The method of cost computation should clearly indicate how the total charge for each budget item was determined.
If more space is needed for any budget category, please follow the budget format on a separate sheet of paper.

When the requested grant period is eighteen months or longer, separate budgets for each twelve-month period of the project must be developed on duplicated copies of the budget form.

SECTION A - budget detail for the period FROM _____ **THRU**_____
mo/yr   mo/yr

1. Salaries and Wages. Provide the names and titles of principal project personnel. For support staff, include the title of each position and indicate in brackets the number of persons who will be employed in that capacity. For persons employed on an academic year basis, list separately any salary charge for work done outside the academic year.

name/title of position	no.	method of cost computation	NEH Funds (a)	Cost Sharing (b)	Total (c)
_____	[ ]	_____	$_____	$_____	$_____
_____	[ ]	_____	_____	_____	_____
_____	[ ]	_____	_____	_____	_____
_____	[ ]	_____	_____	_____	_____
_____	[ ]	_____	_____	_____	_____
_____	[ ]	_____	_____	_____	_____
_____	[ ]	_____	_____	_____	_____
		SUBTOTAL	$_____	$_____	$_____

2. Fringe Benefits. If more than one rate is used, list each rate and salary base.

rate	salary base	(a)	(b)	(c)
_____% of	$ _____	$ _____	$_____	$_____
_____% of	$ _____	_____	_____	_____
	SUBTOTAL	$_____	$_____	$_____

3. Consultant Fees. Include payments for professional and technical consultants and honoraria.

name or type of consultant	no. of days on project	daily rate of compensation	(a)	(b)	(c)
_____	_____	$_____	$_____	$_____	$_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
		SUBTOTAL	$_____	$_____	$_____

4. Travel. For each trip, indicate the number of persons traveling, the total days they will be in travel status, and the total subsistence and transportation costs for that trip. When a project will involve the travel of a number of people to a conference, institute, etc., these costs may be summarized on one line by indicating the point of origin as "various." All foreign travel must be listed separately.

from/to	no. persons	total travel days	subsistence costs +	transportation costs =	NEH Funds (a)	Cost Sharing (b)	Total (c)
_____	[ ]	[ ]	$_____	$_____	$_____	$_____	$ _____
_____	[ ]	[ ]	_____	_____	_____	_____	_____
_____	[ ]	[ ]	_____	_____	_____	_____	_____
_____	[ ]	[ ]	_____	_____	_____	_____	_____
_____	[ ]	[ ]	_____	_____	_____	_____	_____
_____	[ ]	[ ]	_____	_____	_____	_____	_____
_____	[ ]	[ ]	_____	_____	_____	_____	_____
				SUBTOTAL	$_____	$_____	$_____

5. Supplies and Materials. Include consumable supplies, materials to be used in the project and items of expendable equipment; i.e., equipment items costing less than $5,000 and with an estimated useful life of less than one year.

item	basis/method of cost computation	(a)	(b)	(c)
_____	_____	$_____	$_____	$ _____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
	SUBTOTAL	$_____	$_____	$ _____

6. Services. Include the cost of duplication and printing, long distance telephone, equipment rental, postage, and other services related to project objectives that are not included under other budget categories or in the indirect cost pool. For subcontracts provide an itemization of subcontract costs on this form or on an attachment.

item	basis/method of cost computation	(a)	(b)	(c)
_____	_____	$_____	$_____	$ _____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
	SUBTOTAL	$_____	$_____	$_____

7. Other Costs. Include participant stipends and room and board, equipment purchases, and other items not previously listed. Please note that "miscellaneous" and "contingency" are not acceptable budget categories. Refer to the budget instructions for the restriction on the purchase of permanent equipment.

item	basis/method of cost computation	NEH Funds (a)	Cost Sharing (b)	Total (c)
_____	_____	$_____	$_____	$_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
	SUBTOTAL	$_____	$_____	$_____

8. Total Direct Costs (add subtotals of items 1 through 7)   **$_____ $_____ $_____**

9. Indirect Costs (This budget item applies only to institutional applicants.)
If indirect costs are to be charged to this project, **CHECK THE APPROPRIATE BOX BELOW** and provide the information requested. Refer to the budget instructions for explanations of these options.

[ ] Current indirect cost rate(s) has/have been negotiated with federal agency. (Complete items A and B.)

[ ] Indirect cost proposal has been submitted to a federal agency but not yet negotiated. (Indicate the name of the agency in item A and show proposed rate(s) and base(s), and the amount(s) of indirect costs in item B.)

[ ] Indirect cost proposal will be sent to NEH if application is funded. (Provide an estimate in item B of the rate that will be used and indicate the base against which it will be charged and the amount of indirect costs.)

[ ] Applicant chooses to use a rate not to exceed 10% of direct costs, less distorting items, up to a maximum charge of $5,000 per year. (Under item B, enter the proposed rate, the base against which the rate will be charged, and the computation of indirect costs or $5,000, whichever sum is less.)

A. _____   _____
      name of federal agency   date of agreement

B.		NEH Funds (a)	Cost Sharing (b)	Total (c)
rate(s)	base(s)			
_____% of	$_____	$_____	$_____	$_____
_____% of	$_____	_____	_____	_____
	TOTAL INDIRECT COSTS	$_____	$_____	$_____

10. Total Project Costs (direct and indirect) for Budget Period $_____ $_____ $_____

SECTION B - Summary Budget and Project Funding

SUMMARY BUDGET
Transfer from section A the total costs (column c) for each category of project expense. When the proposed grant period is eighteen months or longer, project expenses for each twelve-month period are to be listed separately and totaled in the last column of the summary budget. For projects that will run less than eighteen months, only the last column of the summary budget should be completed.

Budget Categories	First Year/ from: thru:	Second Year/ from: thru:	Third Year/ from: thru:		TOTAL COSTS FOR ENTIRE GRANT PERIOD
1. Salaries and Wages	$_____	$_____	$_____	=	$_____
2. Fringe Benefits	_____	_____	_____	=	_____
3. Consultant Fees	_____	_____	_____	=	_____
4. Travel	_____	_____	_____	=	_____
5. Supplies and Materials	_____	_____	_____	=	_____
6. Services	_____	_____	_____	=	_____
7. Other Costs	_____	_____	_____	=	_____
8. **Total Direct Costs (items 1-7)**	$_____	$_____	$_____	=	$_____
9. Indirect Costs	$_____	$_____	$_____	=	$_____
10. **Total Project Costs (Direct & Indirect)**	$_____	$_____	$_____	=	$_____

_____

PROJECT FUNDING FOR ENTIRE GRANT PERIOD

I. Requested from NEH:[1]

Outright	$_____
Federal Matching	$_____
TOTAL NEH FUNDING	$ _____

II.Cost Sharing:[2]

Cash Contributions	$_____
In-Kind Contributions	$ _____
Project Income	$_____
TOTAL COST SHARING	$_____

Total Project Funding (NEH Funds + Cost Sharing)[3] = $_____

[1] Indicate the amount of outright and/or federal matching funds that is requested from the Endowment.

[2] Indicate the amount of cash contributions that will be made by the applicant or third parties to support project expenses that appear in the budget. Include in this amount third-party cash gifts that will be raised to release federal matching funds. (Consult the program guidelines for information on cost sharing requirements.)
    Occasionally, in-kind (noncash) contributions from third parties are included in a project budget as cost sharing; e.g., the value of services or equipment that is donated to the project free of charge. If this is the case, the total value of in-kind contributions should be indicated.
    When a project will generate income that will be used during the grant period to support expenses listed in the budget, indicate the amount of income that will be expended on budgeted project activities.

[3] Total Project Funding should equal Total Project Costs.
_____
Institutional Grant Administrator. Provide the information requested below when a revised budget is submitted. The signature of this person indicates approval of the budget submission and the agreement of the organization to cost share project expenses at the level indicated under "Project Funding."

_____   Telephone (_____)_____
Name and Title (please type or print)

_____   Date_____
Signature

APPENDIX

Certification Instructions

Certifications. In submitting an application to NEH, applicants are required to certify (by signing Block 12 of the application cover sheet) that they are not presently debarred, suspended, declared ineligible, or voluntarily excluded from participating in federally funded programs; are not currently delinquent in the payment of a federal debt; and, if the project is funded by NEH, will have a drug-free workplace program in place within thirty (30) days of the issuance of an award. Institutional applicants must further certify that they are in compliance with the nondiscrimination statutes and NEH's implementing regulations. Finally, when applicants request more than $100,000 in grant funds, they must certify that no federal funds have been or will be paid to persons to influence the funding decision (lobby) for the proposal that is being submitted for consideration.

These certifications are material representations of fact upon which the Endowment will rely in making funding decisions. If it is later determined that an applicant knowingly provided erroneous certification or did not comply with the requirements, the Endowment may seek judicial enforcement of the certification or may suspend or terminate the award.

Applicants who cannot certify regarding compliance with the nondiscrimination statutes, the establishment of a drug-free workplace program, or the prohibition on lobbying are **not** eligible to apply for funding from NEH. Although applicants who are unable to certify regarding federal debt status or debarment and suspension are technically eligible to submit an application to NEH as long as they provide a written explanation of their status, they are advised to discuss their particular situation with program staff before beginning work on their proposal.

Applicants who plan to use awards to fund **subgrants**, **contracts**, and **subcontracts** should be aware that they must receive the following certifications from applicants to grant programs and those who bid on contracts.

(1) certification of compliance with nondiscrimination statutes from **institutional** applicants and contractors, and

(2) certification regarding lobbying from those requesting in excess of $100,000 in grant funds, and

(3) certification regarding debarment and suspension from applicants to grant programs (regardless of the amount requested) and from potential contractors and subcontractors who will receive $100,000 or more in grant funds. Applicants are also required to **include without modification** the following

wording in solicitations for all grant proposals and for contracts that are expected to equal or exceed $100,000:

(a) The prospective lower tier participant certifies, by submission of this proposal, that neither it nor its principals are presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any federal department or agency.

(b) Where the prospective lower tier participant is unable to certify to any of the statements in this certification, such prospective participant shall attach an explanation to this proposal.

Additional information on the certification requirements is available on the NEH website, http://www.neh.gov, or from the NEH Grants Office, Room 311, Washington, D.C. 20506 (202/606-8494).

The text of the certification follows:

1. Certification Regarding the Nondiscrimination Statutes and Implementing Regulations (Applies to Recipients Other than Individuals). The applicant certifies that it will comply with the following nondiscrimination statutes and their implementing regulations: (a) Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d *et seq.*) which provides that no person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination under any program or activity for which the applicant received federal financial assistance; (b) Section 504 of the Rehabilitation Act of 1973, as amended (29 U.S.C. 794), which prohibits discrimination on the basis of handicap in programs and activities receiving federal financial assistance; (c) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. 1681 *et seq.*) which prohibits discrimination on the basis of sex in education programs and activities receiving federal financial assistance; and (d) the Age Discrimination Act of 1975, as amended (42 U.S.C. 6101 *et seq.*) which prohibits discrimination on the basis of age in programs and activities receiving federal financial assistance, except that actions which reasonably take age into account as a factor necessary for the normal operation or achievement of any statutory objective of the project or activity shall not violate this statute.

2. Certification Regarding Federal Debt Status (OMB Circular A-129). The applicant certifies to the best of its knowledge and belief, that it is not delinquent in the repayment of any federal debt.

3. Certification Regarding Debarment and Suspension (45 CFR 1169). The prospective primary participant (applicant) certifies to the best of its knowledge and belief that it and its principals: (a) are not presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from covered transactions by any federal department or agency; (b) have not within a three-year period preceding this proposal been convicted of or had a civil judgment rendered against them for commission of fraud or a criminal offense in connection with obtaining, attempting to obtain, or performing a public (federal, state, or local) transaction or contract under a public transaction; violation of federal or state antitrust statutes or commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property; (c) are not presently indicted for or otherwise criminally or civilly charged by a governmental entity (federal, state, or local) with commission of any of the offenses enumerated in paragraph (b) of this certification; and (d) have not within a three-year period preceding this application/proposal had one or more public transactions (federal, state, or local) terminated for cause or default.

4. Certification Regarding Drug-Free Workplace Requirements (Drug-Free Workplace Act of 1988).

(A) The grantee certifies that it will provide a drug-free workplace by

(a) publishing a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession or use of a controlled substance is prohibited in the grantee's workplace and specifying the actions that will be taken against employees for violation of such prohibitions; (b) establishing an ongoing drug-free awareness program to inform employees about (1) the dangers of drug abuse in the workplace; (2) the grantee's policy of maintaining a drug-free workplace; (3) any available drug counseling, rehabilitation, and employee assistance programs; and (4) the penalties that may be imposed on employees for drug abuse violations occurring in the workplace;

(c) making it a requirement that each employee to be engaged in the performance of the grant be given a copy of the statement required by paragraph (a);

(d) notifying the employee in the statement required by paragraph (a) that, as a condition of employment under the grant, the employee will (1) abide by the terms of the statement; and (2) notify the employer in writing of his or her conviction for a violation of a criminal drug statute occurring in the workplace not later than five calendar days after such conviction;

(e) notifying the agency in writing within ten calendar days after receiving notice under subparagraph (d)(2) from an employee or otherwise receiving actual notice of such conviction. Employers of convicted employees must provide notice, including position title, to every grant officer on whose grant activity the convicted employee was working, unless the federal agency has designated a central point for the receipt of such notices. Notices shall include the identification number(s) of each affected grant;

(f) taking one of the following actions, within 30 calendar days of receiving notice under subparagraph (d)(2), with respect to any employee who is so convicted: (1) taking appropriate personnel action against such an employee, up to and including termination consistent with the requirements of the Rehabilitation Act of 1973, as amended; or (2) requiring such employee to participate satisfactorily in a drug abuse assistance or rehabilitation program approved for such purposes by a federal, state, or local health, law enforcement, or other appropriate agency;

(g) making a good faith effort to continue to maintain a drug-free workplace through implementation of paragraphs (a), (b), (c), (d), (e), and (f).

(B) The applicant shall either identify the site(s) for the performance of work done in connection with the project in the application material or shall keep this information on file in its office so that it is available for federal inspection. The street address, city, county, state, and zip code should be provided whenever possible.

5. Certification Regarding Lobbying Activities (45 CFR 1168) (Applies to Applicants Requesting Federal Funds in Excess of $100,000). The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of a federal contract, the making of a federal grant, the making of a federal loan, the entering into of a cooperative agreement, and the extension, continuation, renewal, amendment, or modification of a federal contract, grant, loan, or cooperative agreement.

(2) If any funds other than federal appropriated funds have been paid or will be paid to any person (other than a regularly employed officer or employee of the applicant) for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this federal contract, grant, loan, or cooperative agreement, the undersigned shall request, complete, and submit Standard Form LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly.

APPLICATION CHECKLIST

1. Twelve copies of the application package, each copy including, in this order:

_____a) the NEH Application Cover Sheet (original signed in ink by an authorizing official)

_____b) a table of contents (with page numbers)

_____c) the project budget

_____d) application narrative

_____e) appendices

2. Three extra copies of the original, signed application cover sheet.

NEH will not accept applications sent via FAX machine or electronic mail.

Please remember that the next deadlines for receipt of proposals are

September 13, 1999 (consultation grants only)

November 1, 1999 (planning grants only)

February 1, 2000 (all categories: planning, scripting, implementation, and production)

May 1, 2000 (consultation grants only)

Send applications to:

National Endowment for the Humanities

Division of Public Programs

1100 Pennsylvania Avenue, N.W., Room 426

Washington, DC 20506

EQUAL OPPORTUNITY STATEMENT

Endowment programs do not discriminate on the basis of race, color, national origin, sex, disability, or age. For further information, write to Equal Employment Opportunity Officer, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506. TDD: 202/ 606-8282 (this is a special Telephone Device for the Deaf).